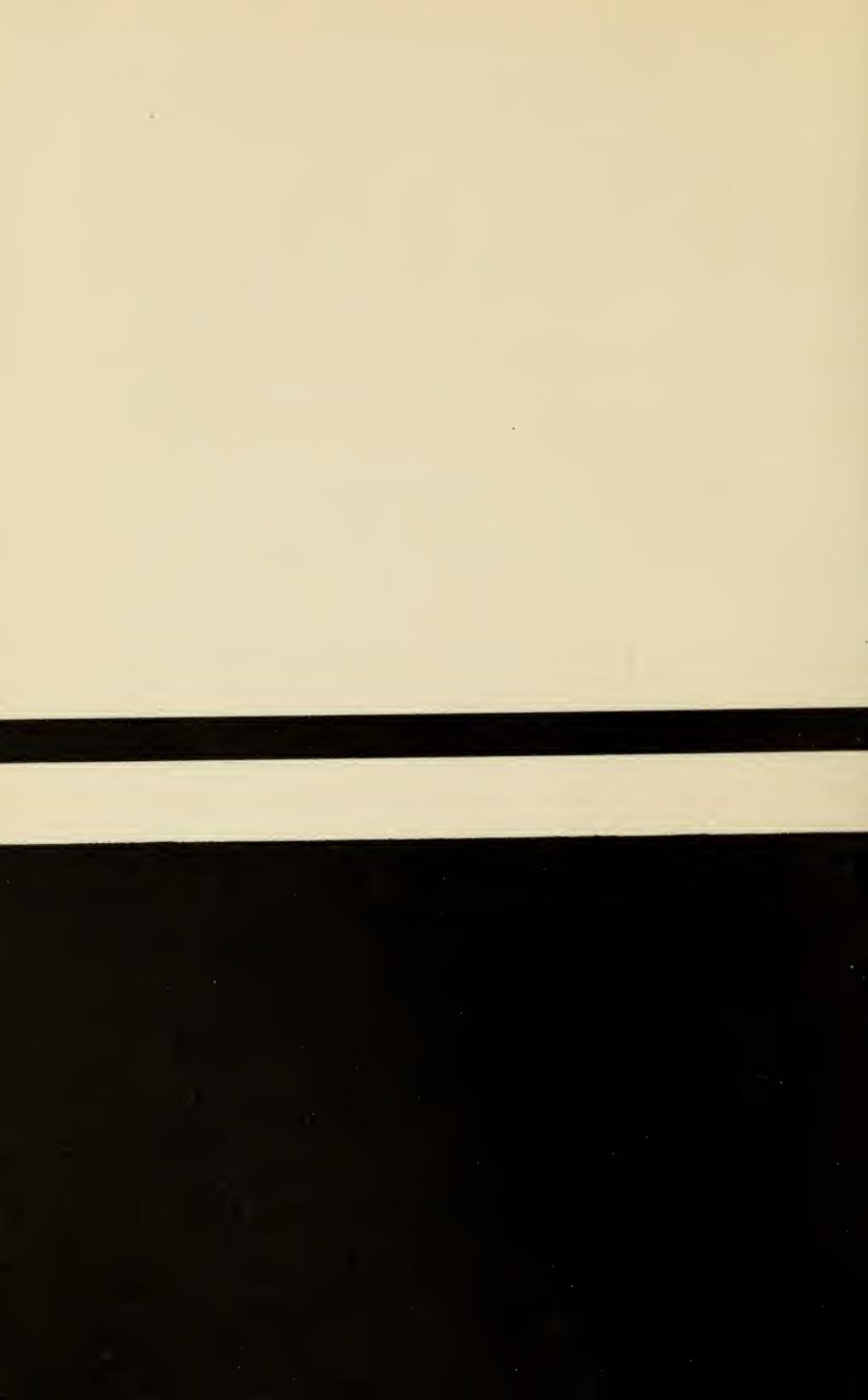


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BULLETIN OF THE ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY

UNIVERSITY OF TORONTO • MARCH 1952 • No. 18

ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY

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All Members receive copies of the Annual Reports and of the Bulletin of the Royal Ontario Museum of Archaeology.

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All Members receive information and folders about the Extension Courses organized by the Royal Ontario Museum of Archaeology, and Benefactors have the privilege of free attendance at these courses. The children of all Members may have free membership in the Children's Saturday Morning Club and in the Summer Museum Club.

Benefactors may arrange to have a member of the staff as a guide to the Museum galleries.

All Members have free admission for themselves, their families and non-resident friends, at all times when the Museum is open.

ADMISSION

The Museum is open from 10 a.m. to 5 p.m. on all weekdays except Mondays, Christmas Day, and the forenoon of New Year's Day. It is open from 2 to 5 p.m. on Sundays.

Admission is free on Sundays, Tuesdays, Thursdays and Saturdays, and on all public holidays. On Wednesdays and Fridays admission is fifteen cents.

University students are admitted free on presentation of their registration cards.

All classes from schools, art students, and study groups are admitted free.

Members of the Museum and those who hold complimentary tickets, and Staff Members and Members of other Museums are admitted free at all authorized hours on presentation of their cards of membership.

IN MEMORIAM

Mrs. H. D. Warren

IT IS WITH sincere regret that I have to record the death on Monday January the 7th of Mrs. H. D. Warren.

Mrs. Warren was one of the group, headed by the late Sir Edmund Walker, whose activities led to the foundation of the Royal Ontario Museum. She was appointed a Member of the Museum Board of Trustees by Provincial Order-in-Council of July, 1912, and attended the first official meeting of this Board on October 18th of that year. In April 1926 she became the Board's Vice-Chairman, and remained so until her death. She was made an Honorary LL.D. of the University of Toronto in 1933, the year that the new wing of the Museum Building was opened.

Mrs. Warren took an active part in the Museum's affairs until about a year ago. She was one of the Ten Friends of the Arts, and was one of the Museum's most generous benefactors throughout the years of her connection. Every department of the Museum has experienced her generosity, and it was the Chinese Lohan, one of her earliest gifts, which led to our connection with Mr. George Crofts in Tientsin, and to the assembly of by far the greater part of our Chinese collection.

But to stress only her gifts, however many, is to leave out of account Mrs. Warren's great interest in all the Museum's doings, the value to us of the public spirit behind it, and the affection it aroused in all who knew her. The Museum mourns her loss most deeply.

GERARD BRETT

THE SIGMUND SAMUEL COLLECTION

THE Sigmund Samuel Collection of Canadiana and Americana has finally been established in its new home at 14 Queen's Park Crescent West. The large volume of the Collection has necessitated keeping most of it in storage up to the present, owing to limited exhibition space. Now that a beautiful and modern exhibition gallery has been provided and endowed by Dr. Samuel, it should be possible to show the entire collection in a series of four or five exhibitions, changed several times a year. The gallery was opened to the public on June 19th, 1951, with an exhibition: "The Seven Years' War," and the subject of the next exhibition was "Oil-paintings and Water-colours of Early Canada." Future exhibitions will show the cities of Canada one hundred years ago, early methods of transportation in Canada, Niagara Falls as seen by the artist, and other possible subjects.

The new Sigmund Samuel Canadiana Gallery occupies the main floor of the Archives-Canadiana Building, recently built by the University of Toronto with the aid of a contribution by Dr. Samuel. The Gallery is a department of the Royal Ontario Museum of Archaeology, and is devoted entirely to the Samuel Collection. In addition to the picture gallery, a map and chart room and reference library of Canadiana are being provided. The Museum's collections of Ontario and Quebec furniture, silver, weaving, and numismatics are shown in the main building, and will combine with the Samuel Collection to give the widest possible view of Canada's cultural background; one that all Canadians can look back upon with pride.

The collection contained in the new gallery is large and varied. Benjamin West's great picture "The Death of Wolfe," painted in 1776, is one of the chief treasures of the gallery. A number of other fine oil-paintings are shown, including the portrait of Wolfe by N. Hone, R.A., a portrait of Major André by Sir Joshua Reynolds, and a fine Romney portrait of Governor Paul Aemilius Irving. A distinguished portrait of Field-Marshall Marquess Townshend is by Gilbert Stuart, and John Singleton Copley is represented by a portrait of Captain Squire. Other interesting paintings are a splendid pair of pictures by Samuel Scott, the famous eighteenth-century marine painter, showing Montcalm's attempt to destroy the fleet of Admiral Saunders at Quebec by fire-rafts and fire-ships. H.M.S. *Vanguard* at Percé Rock and Wolfe's headquarters at Gaspé Bay are the subjects of two important pictures by Francis Swain, R.A., painted in 1760 and 1763 respectively. A large view of the harbour and town of Louisbourg by Richard Paton dates from about the same period.

Early water-colours of Canada are represented by a splendid group

of about one hundred and fifty pictures by Major-General J. P. Cockburn painted before 1840, a group of almost one-third as many by Lieutenant-General Sir H. W. Barnard—afterwards famous as C. in C. of British forces in India during the Mutiny—painted about the same period, and a large number of individual sketches by other artists working in Canada in the middle of the nineteenth century. The sketchbook of Cornelius Krieghoff, containing thirty-six views of Montreal between 1849 and 1853, is a recent acquisition of great interest, as being an important source of information about Montreal life of the period. Some fifteen oil-paintings by Krieghoff are also included in the collection, and a magnificent view of Niagara Falls from Table Rock by Hippolyte Sebron painted about 1865.

The four volumes of the *Atlantic Neptune* by J. W. F. DesBarres contain the finest known collection of aquatint views of Canadian scenery and early charts of North American waters. They were published between 1770 and 1780. A unique manuscript chart of the River St. Lawrence from Montreal to Sorel was made for the use of General Amherst's expedition in 1760. A manuscript map of Lower Canada by Joseph Bouchette, Surveyor-General of Lower Canada, was made to present to George IV about 1820. There are also maps of the early Canadian cities at different periods, including several maps of Louisbourg before its destruction.

The collection of prints contains most of the known subjects relating to Canada as well as a considerable number of early American views. A complete sequence of Montreal views in all editions is included, also the rare set illustrating the construction of the first Victoria Bridge, and a fine set of lithographs of Montreal scenes by J. Duncan, published in Montreal in 1851. Early Quebec and Toronto are also well represented in the print collection, which includes famous naval battles and many fine landscape subjects.

There are a number of portraits of early Governors-General and men prominent in Canadian affairs through the nineteenth century. A group of original documents contains the signatures of kings of France and prominent French administrators throughout the period of discovery and colonization of New France. The collection of Currier & Ives lithographs gives a picture of scenery, social conditions, and communications in the second and third quarters of the nineteenth century.

The whole purpose of the Gallery, which contains one of the finest existing collections of Canadiana, is to give as well balanced as possible a view of Canada's cultural background and to show the roots from which Canadian civilization has sprung. This will introduce a new dimension into the study of Canadian history, and will help preserve the noblest traditions of early Canada.

A CHINESE BUDDHIST SCULPTURE

"Stele of the Departure," Dated 17 Oct. 523

A NOTEWORTHY ADDITION to the Chinese collections has recently been made with the purchase of an important early Buddhist sculpture in the form of a stele of the tall flat tablet type, bearing carved scenes and niches with Buddhist figures. Such monuments were erected in temple courtyards by devout laymen, or sometimes by monks, to teach the precepts of the religion, and, by so doing, to lay up merit for themselves and those named in the inscriptions. The material is the fine-grained grey sandstone of central Shansi, which has weathered a lovely soft pale pink over the entire surface.

Space is not available here for a detailed description of the stele, or more than a brief statement of the reasons for its importance, but it is hoped that a more thorough study can be published later.

The front face (Fig. 1) presents, as its most prominent feature, a strongly carved shrine containing the chief cult images, those of a seated Buddha, with an attendant standing Bodhisattva on each side. The shrine is in the form of a pavilion, with heavy tiled roof resting on bracketed pillars with inverted lotus bases. Curtains are looped up along the eaves and drawn back at the sides intensifying the effect of depth given already by the high relief of the massive roof, so that the Buddha trinity appears to be set in a niche. This register occupies a position below the middle of the stele and thus centres the weight well down on the front.

The central Buddha figure has the long narrow face and slender neck characteristic of figures being carved at Lung-men, in Honan, in the years between 518 and 530. The heavy garments over the shoulders, falling in a cascade of folds, with scalloped hem-lines, in tiers over a high, box-like throne, also are typical of the time, as is the archaic handling of the right leg and foot, and the heavy form of the hands. Long large ears are, of course, characteristic of all periods, this being considered in the Far East a sign of beauty and holiness. The two slender Bodhisattva, leaning towards the Buddha from their hour-glass shaped pedestals, bring a suggestion of movement into the picture through the slight sway of their bodies and the swing of their triangular scarfs. Figures like them are known among small gilt bronzes. Here the tall pointed haloes add to the impression of slenderness. All three figures have prominent *ushnishes* in the form of large round buns on the top of their heads.

Above the shrine and reaching to the top of the monument is the scene which has suggested our title for this sculpture. It represents that great event in the life of the historical Buddha, known as the

"Departure from the Palace." The young prince Shakyamuni leaves his home to go forth into the world to try to find the way of salvation for mankind, and he goes by night so that no one will attempt to deter him. Angels come to hold up the hoofs of his horse so that no sound will awaken the sleeping household. So far as is known, this is the only stele on which this scene is depicted. It occurs in the sculptured cave temples at Yün Kang, and it is a favourite subject for the side scenes of votive paintings at Tun-huang, but it is not continued into later Buddhist art. In the instances noted, Shakyamuni is always shown riding through the gate. Here he is on his horse but the angels appear to be about to fly him out over the palace wall. The palace represented must be a Chinese one of the time when the stele was carved, just as the future Buddha (he had not yet received enlightenment) is shown as a Chinese of the Wei period in Wei garments, riding a typical Wei horse with its small head and characteristic wide flaring saddle cloth. This palace representation, with its compound wall and various buildings, teaches us much about the architecture of the time, such as the form of the very prominent gateway, and the structure of roofs. At the back (top of the stele) is shown the main hall, with curtains, or awnings, let down for the night. This fascinating scene is in low relief and so does not overbalance the heavier carving below.

The area at the bottom of the front face is taken up with donor figures in very low relief. Two small pavilions of the same architectural type as that containing the Buddha trinity are seen side by side. In each a donor, dressed like a civil magistrate, stands beside an altar holding what resembles a flagon in one hand, while with the other he lifts a crescent-shaped cup as if to pour out a libation—or is he taking a ritual drink? In front of him stands a small servant holding a long-necked bottle. Below the pavilions are five men standing in a row separated by plain pillars on which names are engraved. All these donors are in very low relief.

At the top of the reverse face of the stele (Fig. 2), in low relief with a sunken background, is another Buddha niche, shown as if in a canopied pavilion. Several pieces of the stone surface have split off here, probably centuries ago, but we can reconstruct the design fairly well from what remains. Instead of standing on pedestals the Bodhisattvas here are supported on platters held up by squatting "earth-spirits." Another difference to be noted is the headdress in the form of a horizontal bar crossing through the bun of the *ushnisha*, and from the ends of which hangs down a weight of ribbons and streamers. A small gilt bronze Bodhisattva figure in the Freer Gallery, dated 519, wears a similar headdress. In the plain sunken area just below this Buddha niche are two large raised disks, flat but each

showing a figure in relief, the sun-bird on the left, the moon-toad on the right. The sun and the moon had an important place in early Buddhist symbolism, just as in the still earlier Chinese worship of the cosmic deities, and appear at Yün Kang in two of the caves.

The remainder of this face is entirely taken up by donors in very low relief. The first register below the Buddha niche shows the pavilion of the *Hsiang-chu* (principal donor) Chang, whose name and title are engraved beside it, and below this are two similar pavilions side by side, again with donors and attendants—and the crescent-shaped cup. Probably this cup represents the oval bowl with ears which seems to be an important object in any ceremonial of the time. These two donors bear the labels *Shang-chuan-chu* (Chief Expounder of the Doctrine?) and *Chang-chu* (Keeper in charge of the Sacred Book?) respectively. Below are three rows of standing figures, those of the lesser donors, with plain spaces above or beside them on which are cut their names and titles. Six have the title *wei-na* (Director of Meditation in a Buddhist temple) and one is a *Tu-wei-na* (Head Wei-na). There are also an *I-hsin* (some sort of District official), two *I-chu* (District magistrates) and one *Tu-i-chu* (Head District Magistrate). These were important people in the village. Below these the titles given are mainly just *i-tzu*, "fellow citizen," or "villager." Eight names have been added along the right edge on this face, all *i-tzu* except the last which reads, "pure and believing T'u An-shih waits on Buddha constantly." The main inscription (see below) mentions fifty-four donors but actually fifty-seven are represented and sixty-six named. It is perhaps significant that of this number more than one-half bear the family name of Chang, including the principal donor.

The top of the stele is square, not arched as in later examples, but two pairs of primitive dragons, with long dog-like bodies, lie stretched limply along the top, with their heads hanging over the corners. The two sides are decorated also (Fig. 3). The left one has a monkey at the top sitting on a pile of mountain peaks. Then, one below the other, come four little seated Buddhas, each against its leaf-shaped halo, and below them more donor figures with their names. The right side has more donors, but is chiefly important because it is here that we find the dedicatory inscription, at the top, just below the dragon heads.

The first part of the inscription (page 8) is gone, lost with the pieces we have already mentioned which were split off long ago. And at first it seemed an irretrievable loss, for those pieces were just the ones at the top of the first column of characters which stated the period and the year number. As the inscription stands it may be read ". . . the ninth month, the first day of which was a *chia-shen* day, the 23rd day, which was a *p'ing-wu* day, the United citizens to the number

of fifty-four men made this stone image, one stele; first for the benefit of the Sovereign (that he may live) ten thousand years, and the One Hundred Officials (that they may be) first to receive (blessings); then for the benefit of all men (literally, "the four quarters") and (especially for) the citizens Tao Hsin-ch'ien, Ho Chih-yao, T'u Chuan-i, and Chung Mi-t'i (that they may all) simultaneously attain Buddhahood."

At first the determination of the date seemed hopeless. But one important clue remained. The ninth month began on a *chia-shen* day (the thirty-first day of the sixty-day cycle). The general period for the stele could be limited by its style to between about 480 and 550. The correlation of Chinese dates with western ones is a complicated task, vastly aided in this case by a Chinese work by Chen Yüan, the *Chung-hsi Hui-shih Jih Li*, published in Peking in 1926, a day by day correlation observing all intercalary months recorded. It was found that only once in the style period stated was there a year the ninth month of which began on a *chia-shen* day. That was the year A.D. 523. The 23rd of that month corresponded to October 17th. Père Hoang's *Concordance* was found to agree with this. Thus it is possible to supply the missing characters as they must have been, since a certain formula was generally followed in the dating of inscriptions of this period:

正光四年歲次(或在)癸卯

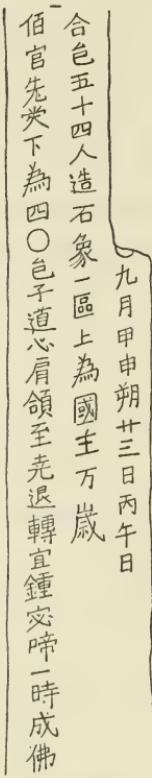
When this stele was first exhibited in Paris at the Musée de l'Orangerie in 1937, its affinity with the sculptures of the Yün Kang caves was stressed. The material is indeed sandstone—very different from most other stelae known, which are of the black Honan limestone—but the grain of this is much finer than that of examples from Yün Kang. A careful comparison made recently with sculptures known to be from the T'ien Lung Shan cave temples near T'ai-yüan in central Shansi has led to the conclusion that our monument must come from this latter locality, rather than the far northern one.

The Wei rulers of North China at this time were a Turkic people known to the Chinese as T'o-pa, who had come from the north west and conquered the northern border provinces in A.D. 386. They were ardent Buddhists and from 452 on the royal house did everything to encourage the spread of the faith. Their first capital was at P'ing-ch'êng (Ta Tung) in North Shansi and between 460 and 494 the Wei emperors had a series of more than twenty cave temples carved out of the living rock of the cliffs at nearby Yün Kang. The rock is a soft granular grey sandstone, often pinkish on the surface from weathering. The work here was of the early creative period, very archaic. In 493 the capital was moved south to Loyang in Honan. The royal family lost no time in establishing similar temples near their new home and

in 495 were excavating a series of caves in the cliffs at Lung-men, a defile about ten miles south of the city. The rock here was quite different, being a hard black limestone, which weathers grey on the surface. The earliest cave sculptures at Lung-men are also archaic, but, like those at Yün Kang, often of superb design, simple, strong, direct, and full of intense religious devotion, utterly lacking in self-consciousness. These qualities are shown by the Museum's stele, which is simple and monumental in its design and delightfully naïve in its drawing and modelling. The long narrow faces of the Buddhas and Bodhisattvas, and the arrangement of folds of garments, agree closely with statues at Lung-men of A.D. 523.

It may be possible at some future date to determine the exact locality if not the actual temple from which this stele came. That it belongs to central Shansi is now clear from the stone of which it is carved. That it probably comes from some small town inhabited, or once inhabited, mainly by members of the Chang family, is implied. A thorough search through all the local gazetteers of the region might result in tracing this fascinating piece of archaic Chinese sculpture to its original home.

HELEN E. FERNALD



Inscription on the stele. The first eight characters are lost, but the data are sufficient to give the date of October 17th, 523.

A STATUETTE OF THE EGYPTIAN SIXTH DYNASTY ABOUT 2400 B.C.

THE limestone statuette described below, and illustrated in Figures 4 and 5, was purchased by the Museum in December of 1948 from the Museum of Fine Arts in Boston. It comes from the Harvard University-Museum of Fine Arts Excavations at Giza, the site of the ancient cemetery that contains those fabulous royal tombs, the Great Pyramids of the 4th Dynasty (2680–2560 B.C.). It was found in the spring of 1940 in the statue chamber of a small undecorated tomb, a stone's throw to the northwest of the Pyramid of Cheops. Nothing else was found in the tomb.¹

The statuette represents the owner of the tomb, an undistinguished member of the nobility named Sen-anhk-wer (Sen-anhk the Elder). He lived during the 6th Dynasty (2420–2280 B.C.), to judge from the form and position of the tomb and the style of the statuette. He sits stiffly erect in a pose that had been used by the great royal sculptors since the time of Cheops, more than two hundred years earlier. His left hand rests palm downward on the thigh, and his clenched right hand holds the familiar folded cloth, or handkerchief. His wig, which is parted in the centre, falls in long narrow strands to the shoulders, and its rounded lower edge is a little longer at the back; at the front edge the under strands form a flat triangle on each side of the face and reveal the lower part of the ears. He wears a knee-length skirt with pleated overlap, a wide collar of stone or faience beads, and a bracelet, probably of similar materials, on each wrist. The head is thrust forward a little on a short neck. The face is rather heavy, with low forehead, large shallow eyes, wide thick-lipped mouth and small chin. The hands are abnormally small, particularly when compared with the large feet and thick ankles. The plain block seat, carved out of the same piece of stone, has a narrow back-support reaching to the shoulder blades. The owner's name and titles are incised on the base on either side of the feet. The eyebrows, the finger-and toe-nails, the

¹The Expedition number for the statuette is 40-3-15. The stone tomb in which it was found is G.2475, and lies east of the large tomb G.2220 and north of tombs G.2196 and G.2197. See Reisner, *History of the Giza Necropolis I*, Map 2. Tomb G.2475 is not shown on this map, since it was excavated later. Grateful acknowledgment is made to Mr. Dows Dunham and the staff of the Department of Egyptian Art, Museum of Fine Arts, Boston, and particularly to Dr. W. S. Smith, from whom the writer obtained full information about the statuette and to whom she is still more deeply indebted for his published work on the subject of Old Kingdom sculpture in general.

strands of the wig, and the simple pleating on the skirt are sculptured, but the collar and bracelets are indicated by paint alone. The spaces between and behind the legs and between the arms and the thorax are not fully carved out; instead, the remaining portions of stone are coloured black in order not to be noticed against the background. The whole object was painted and much of the colour has survived: the flesh was reddish-brown, the hieroglyphs were red, the wig, eyes, eyebrows, and the flat surfaces on or against which the figure is resting were black, and the rest of the seat was yellow. The colour has disappeared from the collar and bracelets, which can now be recognized only by the faint outline reserved by the colour of the flesh; they were green or blue, copper compounds that fade more quickly than the red and yellow earth colours and the carbon black.

The statuette is 14 inches (35.5 cm) high, including the base. It is in good condition, although the nose and mouth are slightly damaged and the right hand has a small piece missing and has been repaired. The figure is carved in conventionally simplified planes. The quality of the workmanship is not remarkable but it gives a pleasing impression of structural solidity.

Almost nothing is known about the living inhabitants of the age in which this statuette was produced, except for the evidence from their tombs. The cities and palaces of the Old Kingdom were built mainly of sun-dried brick and wood; they have been destroyed by the Nile and by the teeming life that its fertility has continuously brought forth in the Valley. Yet no burial place in the world has produced such impressive evidence of brilliant civilization as the royal cemeteries of Giza and Saqqara, nor has any ancient people left such a vivid record of daily life. We owe this knowledge to a religion, at once strangely elaborate and childishly simple, that attempted to preserve in the tomb all the physical aspects of life for the benefit of the dead. The artists who produced the portrait statues and wall pictures of daily activities for the tombs were ensuring the continuance of life after death; they developed for this purpose a style ideally suited to the expression of enduring characteristics and typical events. That their art, at its best, was also intended for the enjoyment and glorification of the living, and that the artist keenly enjoyed his work and the life that directly inspired it, is evident from its vitality and realism.

Our statuette does not rank with the greatest of these works. It comes from a period when the glory of the Old Kingdom had begun to decline, and when Giza was no longer a royal burying place. The Giza cemetery flourished under the 4th Dynasty kings, three of whom built their great pyramid tombs there and provided tombs near by for their relatives and the members of their court. The 5th and 6th Dynasty kings chose sites for their pyramids further to the south, and the court



FIG. 1. "Stele of the Departure". Grey Sandstone. Chinese, dated October 17th, A.D. 523. Ht. 8 ft. 4½ in., W. 2 ft. 3 in. Depth at the foot 11 in.
949.100



FIG. 2. "Stele of the Departure". Rear view.



FIG. 3. "Stele of the Departure"
The two side views.



FIG. 5. Statuette of Senankh-wer.
Front view.



FIG. 4. Statuette of Senankh-wer. Limestone. Egyptian;
6th dynasty, 2420-2280 B.C. Ht. 14 in. A small piece
949.42
of the right hand has been repaired.



FIG. 7. Woodblock printed textile. French; late 18th century.
Printed in two shades of red on white cotton. Repeat 1 ft. 10 in.
twice x 2 ft. 2½ in. 934.4.82



FIG. 6. Woodblock printed textile. Dutch or German;
first half of the 18th century. Printed in red, brown
and blue on white cotton. Repeat 1 ft. 6 in. twice x
2 ft. 2 in. approx. 934.4.83



ERRATA

Figures 8 and 9 have been printed sideways. The top of Fig. 8 is on the left and of Fig. 9 on the right.

FIG. 8. Woodblock printed textile. Swiss, probably Neuchâtel; second half of the 18th century. Printed in reds, blues, purples and buff on white cotton. Repeat 3 ft. 11 $\frac{1}{4}$ in x 2 ft. 6 in.
934.4.86



FIG. 9. Woodblock printed textile. French; second half of the 18th century. Printed in blues, reds, buff and black on white cotton. Drop repeat 2 ft. 2 $\frac{1}{2}$ in. x 1 ft. 6 $\frac{1}{2}$ in.
934.4.84



FIG. 10. Woodblock printed textile. French; 1740-50. Printed in purple, two shades of red, and blue on white cotton. Glazed. L. 9 ft. 10 $\frac{1}{2}$ in. W. 7 ft. 6 $\frac{1}{2}$ in.
934.4.85

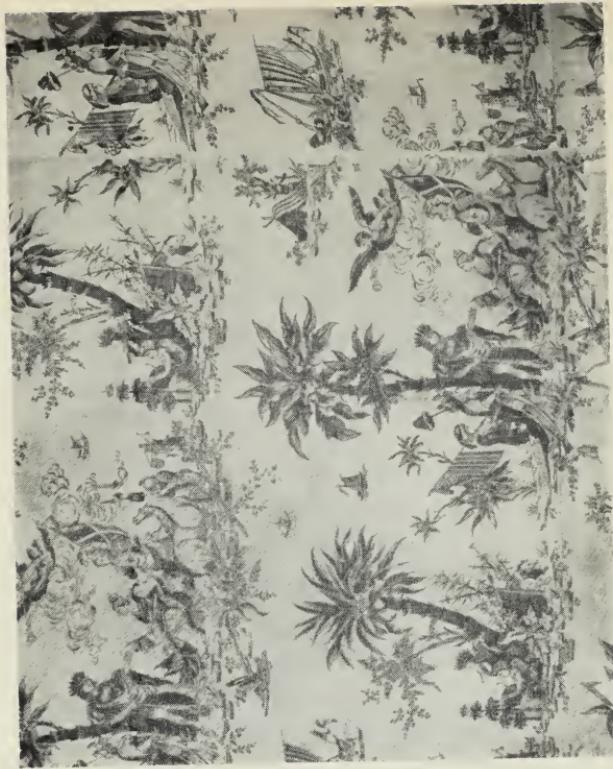


FIG. 7. Woodblock printed textile. French; late 18th century.
Printed in two shades of red on white cotton. Repeat 1 ft. 10 in.
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FIG. 6. Woodblock printed textile. Dutch or German;
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ERRATA

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FIG. 8. Woodblock printed textile. Swiss, probably Neuchatel; second half of the 18th century. Printed in reds, blues, purples and buff on white cotton. Repeat 3 ft. 11 $\frac{1}{4}$ in x 2 ft. 6 in.

934.4.86



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934.4.84



FIG. 10. Woodblock printed textile. French; 1740-50. Printed in purple, two shades of red, and blue on white cotton. Glazed. L. 9 ft. 10 $\frac{1}{2}$ in. W. 7 ft. 6 $\frac{1}{2}$ in.

934.4.85



FIG. 11. Bronze plate money.
Swedish; two-daler piece of
Charles XII, 1712. $6\frac{1}{2}$ x $6\frac{1}{2}$ in.
Wt. 2 lb. 8 oz. 948x142.718

FIG. 12. One-daler piece of
Charles XII, 1716. $5\frac{1}{2}$ x $5\frac{1}{4}$ in.
Wt. 1 lb. 9 oz. 937.1.1



FIG. 13. Left: Unglazed pottery figurine, Chinese; probably late 6th century A.D. Right: fragments of armature taken from the inside of this figurine.

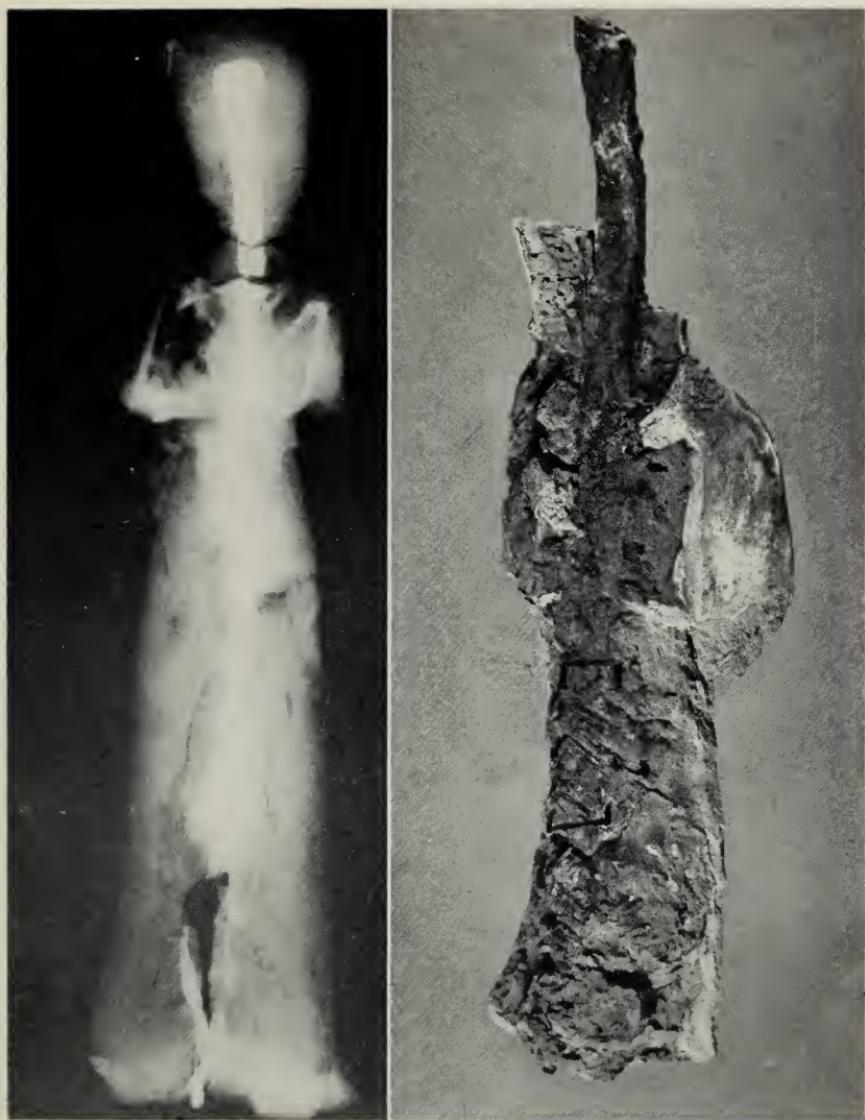


FIG. 14. Left: X-ray of Chinese pre-Tang pottery figurine, showing the armature inside. Right: fragment of this figurine showing part of the armature in place. The impression of fibrous material is marked where part of the armature was removed.

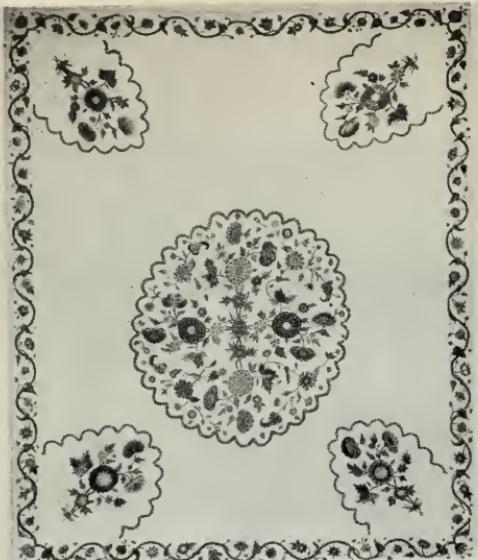


FIG. 15. Embroidered coverlet; shades of red and green wool on linen, mostly in chain stitch; signed P.L. English; early 18th century. Gift of Mrs. Edgar Stone. L. 6 ft. 9 in. W. 5 ft. 6 in.

949.189

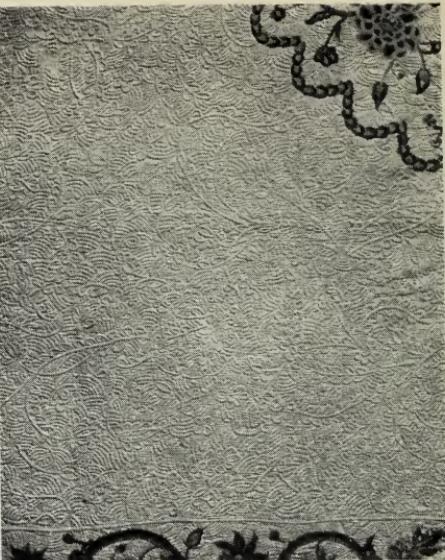


FIG. 16. Detail of the coverlet shown in Fig. 15.

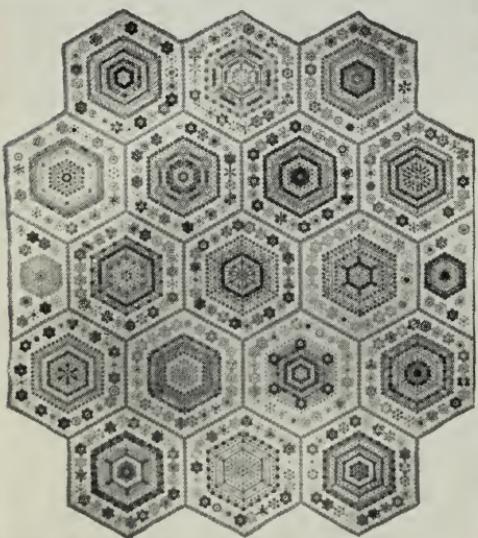


FIG. 17. Patchwork coverlet; hexagonal fragments of printed cotton on a cotton ground. English; early 19th century. Gift of Mr. and Mrs. R. J. Mercur. L. 8 ft. 6 in. W. 10 ft.

949.259



FIG. 18. Detail of the coverlet shown in Fig. 17.

followed them. Many of the older aristocracy, however, were still buried at Giza; among them was Sen-anhk-wer.

Until the second half of the 5th Dynasty sculpture of extremely high quality was produced by royal artists and craftsmen. This sculpture was not confined to the royal family. Statues were also made for the tombs of an increasing number of prominent people, who received them as special gifts from the king. Then the expansion of the royal workshops led to the establishment of great sculptors' training schools, and by the end of the 5th Dynasty small statuettes, in the tradition of the royal sculpture but of less outstanding quality, could be acquired by the minor nobility, and became standard tomb equipment. Our piece is a very good example of this less exclusive sculpture. It illustrates traditional characteristics of style and technique, and therefore helps the visitor to understand even such masterpieces as the famous diorite statue of Chefren, builder of the Second Pyramid at Giza, who sits in an almost identical position, and whose limbs are likewise incompletely freed from the cubic block of stone that imposed its unyielding and enduring qualities on the whole work.

It would be rash to say that the artist who carved this statuette was attempting a true likeness of its owner; in minor works the sculptor relied too much on identification by means of ritual and the magic of the inscribed name. Here the head alone is executed with a certain realism. This is a traditional feature; in the older and greater statues the head expressed the idealized personality, while the rest of the body was more abstract, a mere symbol of enduring form.

A facsimile drawing of the hieroglyphic inscription on our statuette is shown below. It reads:

hnty-š pr'-š, zbz, rh-nswt, sn-'nh-wr

"Tenant of the Royal Domains, Flute-player and Royal Acquaintance, Sen-anhk-wer." This inscription conferred life-giving powers upon the figure when it was placed in the tomb. It also greatly increases the importance of the statuette in modern times.

The first and last of the three titles are common in Old Kingdom inscriptions, although their exact meaning is somewhat obscure. The title "Flute-player," however, is very unusual. A larger and richer tomb at Giza was owned by a man among whose many titles was "Overseer of the Flute-players."² The word "flute-player" is known in the label-like inscriptions accompanying the scenes from daily life on the tomb walls of the Pyramid Age. In our inscription (which reads from top to bottom and from right to left) the word is written with three signs at the bottom of the right-hand column: (1) the horizontal

²Tomb of Khufu-anhk, G.4520. See Reisner, *History of the Giza Necropolis I*, pp. 503-507 and pl. 65.



Statuette of Sen-ankh-wer.
The inscription.



Drawing of a flute-player,
from a 5th dynasty tomb.

"bolt" sign, with the sound value "z," (2) the vertical "foot" sign, with the sound value "b," and (3) a seated man playing a flute, a sign that has a non-phonetic, or "sense," value expressing the meaning of the whole word. These three signs, pictures in miniature like the rest of the inscription, are written in a simplified and rather careless fashion. To recognize that the third sign is a flute-player it is necessary to look
The first part of the inscription (page 8) is gone, lost with the
at the drawing to its right, which is from a group of musicians and singers in the wall sculpture of a 5th Dynasty tomb chapel.³

WINIFRED NEEDLER

³In the Louvre Museum. See *Enc. Phot. de l'Art I*, p. 19. Among the many other known pictures of flute-players from the Old Kingdom is one of similar pose in the Metropolitan Museum, New York (Tomb of Ny-kau-Hor, 5th Dynasty). In these pictures the flute-players are "labelled" with the same word, but the last sign is sometimes merely the flute instead of the figure of the musician playing it.

THE HARRY WEARNE COLLECTION OF PAINTED AND PRINTED TEXTILES — Part Two

THE Collection of 18th century European woodblock printed textiles was, like the Indian chintzes described in BULLETIN No. 17, amassed by the late Harry Wearne and given to the Museum by Mrs. Harry Wearne.

It is a very comprehensive collection illustrating the typical designs and woodblock techniques of the 18th century. The majority of the pieces are French, and include examples from the famous factories of Jouy, Beautiran, Nantes, and Angers produced during the prolific period of textile printing in the second half of the 18th century.

An early example in the collection, probably of Dutch or German origin and made in the first half of the 18th century, is illustrated in Fig. 6. It is printed on white cotton and has a red background, brown outlines, and accents of blue on the costumes and leaves of the trees. Another figure design, *L'HOMMAGE DE L'AMÉRIQUE À LA FRANCE*, is an adaptation of Jean Baptiste Huet's copperplate design for the Jouy factory. A late edition of the woodblock design is shown in Fig. 7, which shows clearly that it was taken from the pre-revolution edition. The figure of France wears a crown, and fleur-de-lis decorate her shield and robe. It is interesting to compare the two: three groups only have been used from the Huet design, the homage scene, the Indians seated against a palm tree, and one of the ships with a tent near by. The two last have been reversed, and in all three the treatment has been simplified and parts deleted. An amusing introduction is the bear peering out of the foliage behind the seated Indians. The design has been carried out with two sets of woodblocks which fit each other on both sides so that the order of the groups can be reversed in alternating rows. The joins come in the foliage behind the figure with the American flag and at the horse's front "knees." It is printed in two shades of red. Compared to the Huet design the draughtsmanship is crude, but the general effect is very decorative.

It is in the allover floral designs that the skill and ingenuity of the designers and cutters of woodblocks of the 18th century are best illustrated. In technique, these pieces range from single block patterns in monotone, usually red or blue, to complex designs requiring several sets of blocks. Fig. 8 is an example of complexity. The repeat measures 3'11 $\frac{1}{4}$ " x 2'6", an unwieldy size for a woodblock. On close examination it has been found to consist of six sets of blocks 1'3 $\frac{3}{4}$ " x 1'3". Spots made by the heads of nails set in the corners of each block to guide

the printer show up on the white ground. There are six basic colours in the design, therefore each set consisted of six blocks making thirty-six blocks in all to be printed for each repeat of the design. This is only one of several in the collection which are carried out on about this scale. Other devices, such as the insertion of metal studs and curved strips of metal into the woodblocks to make a spotted or picot ground and delicate stems for flowers and foliage, are also represented in the collection.

The designs reflect those found in woven fabrics of the second half of the 18th century, but are by no means slavish copies. Even in the most intricate and delicate designs for dress fabrics there is a crispness and directness of approach which is the charm of woodblock prints. Fig. 9, in the style of Pillement, is a beautiful example. These qualities are more strikingly evident in the large patterns for house furnishing. A great many of the designs are vertical-bouquets of flowers alternating with vertical stripes, festoons and spiralling bands of ribbon or lace. Red, blue, and a brownish-black are the predominating colours. Among these are designs from the Beautiran, Nantes, and Angers factories.

Another group of designs are those with Indian and Chinese influence harking back to the roots of this great industry—the Indian chintzes imported into France in the 17th and 18th centuries. The factories of Jouy and Nantes are represented in this group. One very fine example, Fig. 10, while European in design, is laid out in the manner of the floral Indian chintzes with borders on four sides. It is carried out in purple, and two shades of red and blue, and is in mint condition with the original glaze still on it. The condition and excellence of design makes it one of the most important pieces in the collection.

K. B. BRETT

THE PLATE MONEY OF SWEDEN

DURING the seventeenth and eighteenth centuries Sweden issued large square or rectangular plates of copper to supplement the regular currency. For sheer size these are the largest coins ever made in a mint. In view of their excessive weight and great purchasing power, it remains a question to what extent they actually circulated. Probably they were largely used as articles of trade.

Another problem which has aroused considerable discussion is why this plate money was ever issued. It was certainly not money of necessity, for the issues ran for far too long a period (1644–1776). Also, precedents can be found. Sweden had important copper mines at Falun, and copper plates had long been used for trade. Further, there was a precedent for square copper coins in the kippe of Gustavus II Adolphus (1611–1632), although these were of normal size. The actual reason for minting plate money was probably the financial difficulties of the Swedish government in the mid-seventeenth century. This may have been coupled with currency troubles caused by the silver mines at Sala showing signs of failing, and with a desire to foster the native copper industry. Thus it was hoped that minting new copper coins would both bring in new revenue and solve the currency problems. To make large numbers of the regular type of copper coins, such as were already in use, would have been an expensive process, and would probably have flooded the market. Therefore, it was natural to turn to the less expensive process of stamping large plates for official use.

The series began under Queen Christina (1632–1655) with ten daler pieces made at the mint of Avesta. These were about two and a half feet long by a foot wide, and weighed about 43 pounds. This denomination was not continued, and later issues consisted of 8, 5, 4, 3, 2, 1 and $\frac{1}{2}$ daler pieces. Not all of these were struck at the same time; the five and three daler pieces are quite rare. Most of the coins were still made at Avesta, but seven other mints, including Stockholm, were also used.

The value of the plate money was fixed at three copper dalers to the silver riksdaler, or four marks to the daler. Attempts to keep to this standard were complicated by constant fluctuations in the copper value, which resulted in drastic changes in the size of the coins, and sometimes even in official clipping of the plates. Even with this, plus the fact that the coins were so unwieldy, the government continued to make them until 1776. No new stamps, however, were made after 1759.

The Museum possesses five examples minted during the reigns of

Charles XII (1697–1718) and Frederick I (1720–1751). These are made in the usual way with five stamps on one side only. The centre stamp gives the denomination, and the inscription "DALER SILF MYNT" (daler silver money) or a variant. The corner stamps give the king's name, sometimes abbreviated to the initials, e.g. "F.R.S." (Fredericus Rex Svegorum), and the date. With one exception all the stamps are round.

The description is as follows:

1. Frederick I, 4 daler, 1743 (948 x 142.717), size: 10" x 9"; weight: 6 lbs. 6 oz. Centre stamp—4/DALER/SILF:MYNT/ crossed arrows. Corner stamps—crown/FRS/1743.
2. Charles XII, 2 daler, 1712 (948 x 142.718) Size: 6½" x 6½"; weight: 2 lbs. 8 oz. Centre stamp—2 between lis?/DALER/Sölf:MYT/ crossed arrows. Corner stamps—crown/1712, surrounded by rosette, CAROLUS XII. D(ei):G(ratia):SVE(gorum):GOT(orum):WAN (dalorum):REX. Figure 11.
3. Charles XII, 1 daler, 1716 (937.1.1) Size: 5½" x 5¼". Weight: 1 lb. 9 oz. Centre stamp (square)—1/DALER/S.M. Corner stamps—crown over CXII in ligature; at sides: 17–16. Figure 12.
4. Frederick I, ½ daler, 1742 (937.1.2). Size: 4" x 3½". Weight: 12 oz. Stamps as on No. 1, except ½ daler and 1742.
5. Frederick I, ½ daler, 1745 (937.1.3). Size: 4" x 3¼". Weight: 13 oz. Stamps as on No. 4, except 1745.

F. H. ARMSTRONG

IRON ARMATURES AND SUPPORTS IN CHINESE GRAVE FIGURINES

IN a paper before the Far Eastern Ceramic Group (published in the *Far Eastern Ceramics Bulletin*, September, 1950) Miss Helen E. Fernald reported on the discovery of iron armatures and supports in Chinese grave figurines of the 6th and 7th centuries. This paper was presented with the idea of hearing, from others working in the same field, observations and findings of similar occurrences among pieces in other collections. Also there was in mind the hope of finding a practical solution of how the technique was accomplished, as all potters will insist that it is impossible to fire a solid clay with an iron core, since the clay shrinks and the iron expands. What, then, was the technique used by the makers of these figurines? This had long been a puzzle to me.

The situation was first brought to my attention when a group of seven grave figurines of the 3rd and 4th century A.D., on exhibition in our Chinese galleries, had to be removed from display because of the appearance of cracks running horizontally and vertically in the body of the clay. Two of these figurines were in such poor condition that they had reached the point of collapse. Along the edges of some of the cracks a heavy iron oxide was present and it could also be seen in the depth of the fracture as far as the light could penetrate. All the figurines had quite obviously been repaired in modern times, and on being tested they proved to have been repaired and restored with a glue and gypsum mixture. It was assumed at first that the iron oxide was the result of the usage of iron pins by the restorer; we had often found this method of restoration in other objects restored in China.

Quite obviously, in order to restore the figurines, the cause of the cracking would have to be removed. All the modern restoration was removed, and since this reduced the figurine to fragments, it was clearly seen that the cause of the cracking was not the restoration, but an iron armature which was most certainly contemporary with the figurine. The oxidation of this iron core was without doubt the cause of the original breaking of the figurine before its removal from the tomb. The oxides were so heavy and extensive that it was impossible for the joins to fit together. The restorer had merely filled in with a gesso to hide any unevenness in the joins.

To restore the figurine it was necessary to remove the iron armature completely. This was done mechanically, for the most part, and since the armature was wholly in the centre of the figure, most of the re-

maining oxides were removed with acids without harm to the exterior. Very little of the metal remained, but there was enough to give an outline of the original style and use. The armature had been roughly shaped to the intended pattern of the finished figure (Fig. 13). An inverted U-shaped piece from the hips acted as the support for the legs, which are slightly apart on the finished figure. Another piece ran from the crotch to the centre of the head while a third was shaped and ran across the chest extending out to support the arms. There was no visible evidence of these pieces having been joined where they bisected, but for them to perform their function this must have been the case. On this armature, the clay was applied and shaped by the sculptor. This finished figurine is quite evidently sculptured by hand rather than moulded, with the exception of the face, which seems to have first been moulded and then luted to the body. How was the figurine fired with this iron support? The only answer which occurred to us was that the armature had been wrapped with some fibrous material which would carbonize with the heat and thus allow the necessary room for expansion. This fibrous material would also be used to tie together the iron strips. With this in mind, I have kept a constant vigil over this group and other pieces in the collection known to have iron supports or armatures. This spring it was necessary to do a complete restoration on another of the group, and in the course of the removal of the armature, we found the evidence to back up our previous guess-work (Fig. 14).

In the centre of the body of this figurine, one section of the armature had not oxidized as had the other metals. There was a clear joint of the iron and clay with little oxide penetrating the clay itself. This was very carefully removed, and quite clearly shown, embedded in the clay, is the impression left by the wrapping of some fibrous material—grass, hemp, or other. On the surface of the iron, still remains visible the criss-cross pattern of the material, completely carbonized, but with sufficient oxides to keep the shape and texture. From this evidence it is now safe to assume that the armatures in these figurines and the iron supports found in other objects of 6th and 7th century Chinese tombs were all accomplished by this method.

W. TODD

TWO ENGLISH QUILTS

IN the 17th and 18th centuries in England the art of quilting reached the height of its popularity. During this period quilted petticoats, waistcoats, jackets, aprons, and other articles of dress were in fashion, and attested to the skill of the needle worker. But it was on the humble coverlet that most of the finest work was done. On linen, silk, or wool, intricate patterns and mosaic effects were produced in fine running or back stitch, using small geometric repeats, floral, feather, and basket motifs; when these were enriched with coloured embroidery the result was often most pleasing. During the reign of George III quilting was combined with patchwork, showing to advantage a pattern on both sides of the coverlet. And by the end of the 18th century, when silks and cottons were cheap enough to be cut up for this purpose, every household had a patchwork quilt. The basic patchwork patterns would seem to have been an adaptation of the quilting designs on the plain coverlets.

A beautiful quilted and embroidered coverlet of the Queen Anne period (Fig. 15) has recently been acquired by the Textile Department through the generosity of Mrs. Edgar Stone. The upper layer is fine white linen, the under side a coarser variety, and there is no padding between them. The quilted ground pattern (Fig. 16), worked in fine running stitch, consists of curving leaves, stems, and an occasional flower, with a background of flowing parallel lines and small concentric quarter-circles. Over this, in the centre, corners and border exotic stylized flowers are embroidered in rose-pink and yellow-green wools, using chain stitch and French knots, one of the corner flowers bearing the initials "P.L." This floral design, together with the pattern of the quilting, reflects the influence of Indian motifs on 18th century needlework.

The second quilt (Fig. 17), the gift of Mr. and Mrs. R. J. Mercur, is a most enchanting example of honeycomb patchwork. It is said to have been made in the early 19th century by the wife of a British sea captain stationed in the Barbados. In any case it is evident that many hours of industry and the utmost patience have gone into the assembling of this quilt. It is pieced together entirely of minute hexagons, each side being approximately 1" long. These units have been sewn together into larger hexagonal patches, which were then joined by a single row of pale green. Each individual small patch was carefully cut from printed cottons patterned in stripes, small checks, circles, tiny allover spot repeats, mottled effects, and dainty floral, bird, and butter-

fly motifs. Ingenious piecing has produced the effect of wheels, stars, snowflakes and larger hexagons (Fig. 18). There is no quilting, and no padding save the fabric backing behind each small patch; the facing is white cotton with a striped green border. The peculiar shape of the quilt, with its deeply-notched sides, is due to the large hexagons which form the pattern. Apart from the excellence of workmanship and design, this quilt is important as a source material for the types of cotton prints in use at this period.

E. BURT-GERRANS

PUBLICATIONS AND PHOTOGRAPHS

Publications of the Museum may be ordered at the Sales Desk, and prints of photographs of Museum objects from the Main Office. Orders by post should be sent to the Secretary of the Museum.

MUSEUM PUBLICATIONS

The following Museum publications are in print, and may be obtained from the Museum:

Outline Guide to the Royal Ontario Museum (Section III deals with the Museum of Archaeology), price 50 cents.

Outline Guide to the East Asiatic Section, price 15 cents.

Excavating Ontario History, by Margaret M. Thomson, published by the Division of Education, price 30 cents.

Chinese Court Costumes, by Helen E. Fernald, price \$1.00.

Books of the Middle Ages, price 35 cents.

Palestine, Ancient and Modern. A Guide to the Palestinian Collections, 1949, price \$1.50 (by post \$2.00).

Fibres, Spindles and Spinning Wheels, by Dorothy K. Macdonald, price 50 cents.

Picture Books: *Chinese Figurines; Egyptian Mummies; Greek Pottery*. 50 cents each.

Chinese Frescoes from the Royal Ontario Museum (a new edition of *Museum Bulletin No. 12*, bound together with Nos. 13 and 14), price 75 cents.

The following past numbers of the *Bulletin of the Royal Ontario Museum of Archaeology*: 7, 10, 11, 15, 16, and 17.

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